

AGO NEWS

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Post-Group-of-Seven Paintings

The Unknown Lismer and Harris

BY DENNIS REID

FOR OVER THIRTY YEARS, THE LATER WORKS OF BELOVED Group-of-Seven painters, Lismer and Harris, have been proscribed to oblivion by art historians, collectors, and institutions alike. On the centenary of the birth of both artists, Dennis Reid takes a long overdue look at their later careers. *Canadian Jungle* and *Atma Buddhi Manas*, Sam and Ayala Zacks Wing, September 27–November 24; Organized and circulated nationally by the AGO; Generously supported by the Chemical Bank of Canada.

Visitors to the Art Gallery of Ontario may currently enjoy the opportunity to view exhibitions devoted to two of Canada's most famous artists. Following on the 1982 display, *Alberta Rhythm: The Later Work of A. Y. Jackson*, both *Canadian Jungle: The Later Work of Arthur Lismer* and *Atma Buddhi Manas: The Later Work of Lawren S. Harris* examine the post-Group-of-Seven paintings of these familiar figures. What you will see will be far from familiar, for after the dissolution of the Group of Seven in 1933, each artist developed in a new and highly individual direction. Our two exhibitions are the first ever to present this production of the second halves of their careers, work that covers more than thirty years. They are long overdue. This year marks the centenary of the births of both artists.

Why have we had to wait so long? Some of the many reasons arise from the nature of the Canadian art market, and the conservative attitudes of collectors, both private and institutional. At bottom, however, is the tremendous success enjoyed by the Group of Seven in the later twenties and early thirties, when they convinced many Canadians that their wilderness-landscape-inspired art was the most appropriate form of Canadian visual expression. The Group literally has overshadowed its own subsequent work.

Both Harris and Lismer – for quite different reasons – were absent from the Canadian art scene in the thirties, and when each again became active in the forties, commentators expressed disappointment at the apparent lack of connection between their recent paintings and the beloved pictures of the Group-of-Seven years. Harris's move to abstraction, in particular, in some quarters seemed a contradiction of the values he and his associates of the 'national school' had so successfully established.

Abstracts celebrate order of universe

The thousands of visitors who enjoyed the Art Gallery of Ontario's popular 1978 exhibition, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*, will probably be startled when they first enter *Atma Buddhi Manas*, for indeed, the later paintings initially appear to have no connection with the coolly austere landscapes upon which Harris's reputation rests. But the careful viewer will soon see that the earliest abstracts, painted during a three-and-a-half year sojourn in Hanover, New Hampshire, grew directly from Harris's concern to describe the effect of sublime landscape. And as these early experiments were refined, particularly during the two-and-a-half years he spent in Santa Fe, New Mexico, where in 1938 he was associated with the foundation of the Transcendental Painting Group, it became clear that these by-then precise, geometric abstracts celebrate the elegant order Harris believed underlies the whole universe.

One of the many accomplishments of the 1978 Harris exhibition was to establish unequivocally the spiritual nature of Harris's classic landscapes – that they were meant by him to embody both the ability of certain landscape to inspire elevated spirituality, and the spiritual capacity of artist and viewer. Harris believed that this was the central function of art – to elucidate the spiritual path – and he devoted his life to this goal. That is not to say that he no longer was a man of the world. In fact, following his return to Canada late in 1940 to settle in Vancouver, he was soon as deeply involved in the art scene of the day, both politically and creatively, as he had been during the headiest years of the Group of Seven.

His painting was still predicated upon the elevation of spiritual values, nonetheless, and never more so than when, during the forties, he was again able to frequent the Rocky Mountains, as he had before leaving Canada in 1934. But this intense landscape experience gradually turned him away from the geometrical purity of his Santa Fe pictures, as he sought a more organic idiom to satisfy both the precise nature of his



Arthur Lismer (Canadian, 1885-1969), *Canadian Jungle*, 1947; oil on canvas, 44.8 x 53.7 cm. The McMichael Canadian Collection.



Lawren S. Harris (Canadian, 1885-1970), *Atma Buddhi Manas*, 1962; oil on canvas, 101.8 x 139.4 cm. LSH Holdings Limited.

vision and the experiences of wild nature that nurtured it.

During the more than quarter-century that he lived in Vancouver, Harris's work passed through a number of phases, but the focus remained spiritual idealism. Among distinct groups of paintings are the almost flamboyant, certainly ecstatic "butterflies" of the mid-fifties, and the more hieratic "flames" of 1957 and early 1958. Following a serious heart attack that year came the increasingly larger images of the early sixties, with their specific references to esoteric guideposts along the spiritual journey, and the huge, light-filled, and joyous "last pictures" of the mid-sixties, evidence of an approaching transition to yet another phase in a journey that for Harris promised freedom at last of encumbering matter.

Intense communion with nature

Arthur Lismer too lived his life in full commitment to specific ideals. Although his vision encompassed spiritual issues, he sought more directly to stimulate the individual (preferably in childhood) to realize his or her potential as a fully sentient, imaginative being. Art, for him, was not only the making of objects, but an ongoing, creative interaction with nature in all its manifold guises – the central human activity from which all "human-ness" derives. And teaching was at its core.

Lismer knew that many aspects of modern urban life mitigate against such an attitude, and in fact the oppression and personal repression of healthy, inquisi-



Arthur Lismer (1885-1969), arrived in Toronto from Sheffield, England as a young commercial artist in 1911. Ten years later he was already a well-established art teacher, Vice-Principal of the Ontario College of Art, and member of the innovative Group of Seven. From 1927 to 1938 he was educational supervisor at the Art Gallery of Toronto (now AGO), and became widely recognized as an important art educator through his involvement in international lecture tours and conferences.



Lawren S. Harris (1885-1970) was a catalyst and leader in the creation of the Group of Seven. He became one of Canada's most influential artists and during the second half of his artistic career emerged as Canada's first important abstract painter. Involved in the artistic life of his community wherever he moved, he was one of the founders of the Transcendental Painting Group in Santa Fe, N.M. in 1938, and became president of the Federation of Canadian Artists in 1944. In 1970 he was posthumously conferred Companion of the Order of Canada.

tive instincts seemed to him an integral part of the environment of the modern industrial state. The Depression aggravated such tendencies, and Lismer found that he could remain true to his vision only by actively struggling against negativism and oppression.

In the face of rising militarism throughout the thirties he pursued his urgent agenda in concert with like-minded individuals worldwide, while taking every opportunity to promote recognition of the necessity of free, independent expression, and access to opportunity for all. The outbreak of war raised insurmountable barriers to these goals, and seemed to crush, for Lismer, any real possibility of effecting significant social change through the encouragement of creativity at existing institutions. In Montreal in the forties he turned again to direct teaching to keep his vision alive in the community, and began again to find fulfillment in his painting.

The key in painting for Lismer was to establish a sustaining relationship with landscape (his personal access to being), and the bold evolution of his art soon quickened apace. Focussing his interest initially both on his own elemental experience of Georgian Bay and the telling beauty of Nova Scotia fishing handicrafts (both evidence of creative interaction with the natural environment), he developed rapidly towards a sort of lyric abstraction that spoke of a new kind of intense communion with the constancy of nature. The timely personal discovery of the rain forests of the Pacific Coast in 1951 at last presented Lismer with a

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The AGO's Position On CENSORSHIP

BY CATHERINE JONASSON

THE AGO HAS LONG BEEN INVOLVED WITH THE CONTROVERSIAL issue of censorship in supporting artists and their freedom of artistic expression. Film and video are accorded the same significance as more traditional media at the Gallery, and the recent enactment of Bill 82 jeopardizes the vital role they play in our exhibitions.

For many members, the censoring of works of art only became apparent during two recent exhibitions at the Art Gallery of Ontario - *General Idea and Sculpture: Questions of Definition*.

Visitors walked into these exhibitions to be confronted by dead television monitors and a sign which in the case of *General Idea* read as follows: "This television screen is blank because of Bill 82, an Act of the Ontario Legislature which requires all video and film for public exhibition to be passed by the Ontario Censor Board [now called the Ontario Film Review Board]."

"The artists, *General Idea*, refuse to submit their video art to this process on the grounds that it discriminates against a particular medium and, more fundamentally, is a restriction on their freedom of artistic expression."

In Gallery E a similar sign was posted beside a blank screen on which Colette Whiten's video on the construction of *Structure #8* was to have run. In each case the artists chose not to submit their work to the Censor and the Gallery supported their action.

In neither case was the material controversial and in both situations the absence of the video meant that information pertinent to the work of art was denied to the public.

Cuts misrepresent filmmakers

The issue of provincial censorship presents a delicate, complicated, and exceedingly frustrating situation for the Art Gallery of Ontario. The recent enactment of Bill 82 extends the powers of the Ontario Film Review Board to the regulation of video in addition to film. In the past the Art Gallery of Ontario has complied with the Censor by submitting films, however, we have refused to authorize any film deletions, believing a cut film misrepresents the intention of the filmmaker. The films instead were not screened.

Film and video play a vital role in the collections, exhibitions, and educational programs of the Art Gallery of Ontario. The Art Gallery of Ontario, in the company of major international cultural institutions, accord film and video the same significance as the more traditional media. At present the Gallery has a collection of 199 films and 206 videotapes which are exhibited and maintained for research purposes, as are our paintings, drawings, sculptures, and prints.

When a work of art is presented at the Gallery, it is selected thoughtfully and responsibly. The public always has the freedom to choose whether or not to view an exhibition. Artists' images shatter our illusions, isolate difficult realities, and question values and therefore, there is too often a dichotomous tension between artists and their audiences. Art galleries are centres of intellectual thought and research, as are universities, and there must be the freedom within these institutions to explore. Our culture survives only if society leaves itself open to self-examination and change.

Within the AGO, film and video are exhibited and collected with attention to the content and integrity of the medium. There are aspects of this collecting and exhibiting that are directly affected by the Ontario Film Review Board. The video collection is available for viewing on a demand basis in the Edward P. Taylor Audio-Visual Centre, where three carrels are provided specifically for this purpose. This collection contains both didactic and artists' video, some of which have been produced by the AGO. Recently the Gallery has

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landscape as generous as his own spirit.

The painting of the fifties and beyond - a confident and joyful saga of self-exploration and painterly investigation in the expression of intense west-coast nature experiences - is not conventionally beautiful. It revels in the commonplace, the often brutal, clashing colours and savage forms, the repetitiveness of the Canadian jungle. But it speaks, both as a body of work and in each small part, of an indomitable spirit, driving through with the transforming pleasure of conviction to ignite that expressive spark that truly sustains life.

Dennis Reid is Curator of Canadian Historical Art at the AGO.

Canadian Jungle and Alma Buddha Manas, Zacks Wing,
September 27 - November 24



Above: Stills from Michael Snow's *Rameau's Nephew* by Diderot. Courtesy: National Gallery of Canada.
Below: Michael Snow. PHOTO: MICHAEL MITCHELL.



begun to sell in-house videotape productions (a half-hour program on the Group-of-Seven artist Varley, for instance). Films in the collection, on the other hand, are restricted from demand viewing simply because the Centre lacks appropriate facilities. They are, however, regularly used in free noon-hour screenings and educational programs (orientation for children, members' evenings, etc.).

Films and/or videos by artists in the AGO's collection have not been submitted to the Review Board. Many artists do not wish their work submitted and we respect their wishes; however, it leaves us in the regrettable situation of not being able to screen the works publicly.

Censorship has negative consequences

Also, prominent among Gallery programs are ongoing feature-length and experimental film series and it is through these screenings that the Gallery has historically encountered difficulty with the Censor. The AGO does not believe that the powers accorded to the Ontario Film Review Board (cutting and banning) are necessary to attain the ends espoused by the Board. Neither are they effective.

Our experience has shown, in fact, that prior censorship has considerable negative consequences. Under the present Ontario Theatres Act, as interpreted by the current Board, there have been two occasions when serious problems arose in trying to present works of artistic merit. The Art Gallery of Ontario, in conjunction with The Funnel, organized a retrospective of the films of Michael Snow which was shown at both centres throughout March 1981. Because neither Michael Snow, nor the AGO, nor The Funnel believe that it is ethical to exhibit a work of art with deletions, the world premiere of Snow's film *Presents* was stopped when the Censor Board demanded a cut. However, after an appeal was made and pressure exerted, the Board reversed its decision.

In this same retrospective, the film *Rameau's Nephew* by Diderot (Thanx to Dennis Young) by Wilma Schoen had been scheduled for March 26. Again, one cut was demanded. An appeal was launched by the distributor with enormous support from prominent members of the artistic community. The Ontario Censor Board decided that the film could not be shown at The Funnel where it was scheduled, but that a special exception would be made allowing it to be screened at the Art Gallery of Ontario. Michael Snow, with the full support of the Gallery and The Funnel, chose not to exhibit the film at all. It was the feeling of all involved that to show the film under these conditions would show approval of the Censor Board's decision. The ramifications of this incident were appalling. Michael Snow is one of the few Canadian artists with international stature and this reputation is

based largely on his films. In interfering with the distribution and exhibition of *Rameau's Nephew* (a film that previously had shown many times in Ontario uncensored), the Censor Board impoverished Canadian cultural and intellectual life and unfairly injured the reputation and livelihood of one of Canada's finest artists. The immediate effects, as well as the long-range implication of the Board's decision, have been far more detrimental to the community than the brief sequences in Michael Snow's film could ever have been.

The second incident occurred on Sunday, May 18, 1979 when the Gallery had scheduled the film *Un Chant d'amour* as part of a series of Forbidden Films. This short work by the renowned French playwright Jean Genet was deemed to portray too much explicit homosexual activity and as the Gallery could not agree to any cuts, the film was cancelled. It was a regrettably shortsighted and narrow-minded decision on the part of the Censor Board, since the film was extremely rare and was important principally as comparative material to the written work of Genet, a leading playwright in France. One letter from the critic Robin Wood indicated the feelings of the audience in response to this incident: "The Board at present professes to take their stand and make their decisions on the basis of what is 'offensive' to 'the people of Ontario'. The vagueness and inadequacy of the wording of the Theatres Act leaves it open to the grossest abuse at the hands of reactionary, bigoted excruciations. Those 'people of Ontario' who may be offended are in no way compelled to attend screenings; it is easy to provide safeguards in the form of clear warnings in publicity both outside the theatres and in newspapers. All those who are not offended are at present being penalized in order to protect people who presumably would not go to see the films in question anyway."

AGO's credibility suffers

There have been serious repercussions from the two incidents. International esteem for the AGO was affected in the case of the Snow incident. The artist had just had two successful exhibitions in Basel, Switzerland and at the Centre Pompidou in Paris. (Snow was the first Canadian to be offered a retrospective at the Pompidou, the foremost gallery of contemporary art in Europe.) These institutions were incredulous that a major international artist was subjected to such petty harassment in his own country. Our credibility with the distributors has also suffered greatly. The Gallery is not considered a "serious" venue for film because the Censor Board can arbitrarily ban any screening it chooses regardless of the consideration and responsible approach of Gallery staff in preparing the programs.

Perhaps the most serious damage, however, is done to the Gallery's credibility among artists and the public. As video artist Noel Harding insists, "Anyone who goes to the Art Gallery of Ontario should take it for granted that eroticism will be dealt with in an aesthetic way on the understanding that the artist has already been through the curatorial screening process." When a curator's decision, which has involved training and expertise, can be nullified by the unformed and unstructured decision of the Ontario Film Review Board, the mandate of the Gallery is jeopardized.

The artistic community is organized in their opposition to Bill 82 and has determined not to submit tapes for the Board's approval. The extension of the Board's power into the area of artists' video is seen to threaten freedom of artistic expression by destroying works of sensitivity and intelligence with arbitrary deletions. In the eyes of the artists a deletion from a tape is akin to cutting a piece of canvas from a painting. In theory, this is also true for film and makes these artistic media the only forms vulnerable to censorship.

Working with government

Within the Art Gallery of Ontario, the provincial government does not censor exhibitions, publications, or performances, and we would hope that film and video will receive similar consideration. The Gallery, of course, remains responsible under the Criminal Code for all material exhibited to the public. This legal process is preferable to the regulations established by the Theatres Act, for it allows the Art Gallery of Ontario an opportunity to defend our actions in court and to benefit from evolving public opinion.

The AGO is not asking to be exempt from present legislation; instead, we hope that the new provincial government will look carefully at this issue and propose a workable alternative - a Classification Board without the power to cut or ban, for instance. It is important that the government faces the issue of censorship of film and video made by artists. Our agreement to abide by the present system makes the Gallery complicit in a censorship procedure that, in our view, is inconsistent and heavy-handed at the least, and compromising and cowardly at worst.

We are looking for a change in present legislation regarding censorship and will endeavour to work with the government to this end.

Catherine Jonasson is Head of the Audio-Visual Centre at the AGO.

Sunday	Monday	Tuesday 1	Wednesday 2	Thursday 3	Friday 4	Saturday 5
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of programs consult the Events' listing on page 4 and 5. Hands On 1-4 pm 16 Walking Tour Canadian Jungle/Dennis Reid 2:00 pm Royal Conservatory Concert 3:00 pm Lecture Master Forgers/David Wistow 3:30 pm Hands On 1-4 pm 13 Walking Tour Atma Buddhi Manas/Dennis Reid 2:00 pm Lecture Art on Paper and its Enemies/John O'Neill 3:30 pm Hands On 1-4 pm 20 Film Blacklisting Series Mission to Moscow/1:00 pm Cloak and Dagger/4:00 pm Johnny Got His Gun/7:00 pm Exhibition Gutmann/closes Sunday Start with Art/ Lismer & Harris 11:00 am Exhibition Eye Spy/closes 27 Lecture Italian Drawings/ David McIlvish 2:30 pm Film Blacklisting Series Body and Soul/1:00 pm The Boy with Green Hair/ 4:30 pm Kuhle Wampe and A Good Example/7:00 pm	Gallery closed Mondays. Shops and restaurant open 17 14 21 28	Film Bruce Elder/Program of Early Works 7:00 pm 8 15 22 29	Lecture Changing Taste in Art/ Francis Broun 8:00 pm 9 16 23 30	Art & Aperitif 5:30 pm Film Bruce Elder/Illuminated Texts 7:00 pm 10 17 24 31	Film Civilisation Series/Grandeur and Obedience 12:15 pm 11 18 25 November 1	12 19 26 2

THE COLLECTION IN FOCUS

Attributing the *Lady With A Handkerchief*

BY FRANCIS BROUN

"IF YOU LAY HOLD OF A LITTLE PANNEL, PLAISTERED over with a dirty compound, the colour of chalk and charcoal, without it being possible to discover a form, or guess what the artist intended – call it Rembrandt!" This was the cynical advice given to collectors by a London newspaper in 1792, and although today's methods of attribution are rather more sophisticated, Rembrandt still poses more questions for the connoisseur than any other artist. His style was widely and successfully imitated during his own lifetime, and all too often his signature was added later to 'authenticate' dubious works.

A case in point is the Art Gallery of Ontario's *Lady with a Handkerchief*, currently on view in the exhibition *Eye Spy*. Signed and dated "Rembrandt 1644," it was accepted as a genuine work of the master until at least the early 1970s. Then doubts began to be expressed not so much about its merits as a portrait but about its exact position within Rembrandt's oeuvre. Reluctantly the attribution was changed to "School of Rembrandt" – an art historical limbo from which few pictures ever manage to escape.

Just recently, though, a most intriguing solution was proposed by the team of Dutch scholars engaged in the total re-evaluation of Rembrandt's work. (The first volume of their *Corpus* is already in our library.) Two members of this team examined the picture on a visit to Toronto in 1972, and they were later sent detailed photographs and X-rays. Their conclusions were summarized by Dr. Joost Bruyn in a letter written to the Gallery on June 26, 1985: "Some months ago we were able to form a group of portraits – all of them generally considered respectable Rembrandts and all of considerable quality – that not only have many features in common but whose common features also suggest a surprising attribution: to Carel Fabritius, Rembrandt's most gifted pupil or assistant from the early 1640s and the most independent one."

This really is a very startling proposal. Fabritius is best known in Toronto for his charming *Goldfinch*, one of the unforgettable masterpieces in the 1983 Mauritshuis exhibition. He died at the age of thirty-two, killed by the terrible explosion that devastated

the city of Delft in 1654. Much of his art presumably perished with him, and he is thus one of the rarest of all Dutch artists. The catalogue of his work by Christopher Brown recognizes only eight authentic pictures – four of them portraits. Werner Sumowski, author of the mammoth *Gemälde der Rembrandt-Schüler*, more generously accepts nine.

The sudden arrival of this 'new' group of portraits will obviously take time to digest. Art historians

tend to be a conservative lot, with fixed ideas about what their favourite painters did or didn't do, and they will almost certainly greet such a revolutionary suggestion with varying degrees of scepticism. It remains to be seen whether or not the Rembrandt team's ideas win general approval – we have yet to learn which other portraits are involved – but whatever happens, this is a fascinating example of the continuing process of connoisseurship.



Formerly attributed to Rembrandt, *Portrait of a Lady with a Handkerchief*; 1644; oil on canvas, Gift of R.Y. Eaton, 1956 and Mrs. R.Y. Eaton, 1966.

Exhibitions

Canadian Jungle: The Later Work of Arthur Lismer

Sam and Ayala Zacks Wing through November 24
The exhibition is second in a series which challenges the general view that the work of the various members of the Group of Seven declined in quality following the dissolution of the Group in 1932. Canadian Jungle follows Lismer's later career as an important art teacher and focusses on the development of his art alongside his teaching activities. His discovery of the great rain forests of the Pacific Coast opened a flood of highly expressive work during the fifties. Largely hitherto unknown, it is the crowning achievement of a life's work. Organized and circulated nationally by the AGO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada and National Museums of Canada.

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Sam and Ayala Zacks Wing through November 24
The exhibition examines the post-Group of Seven works of Lawren Harris, and traces his development as one of Canada's first important abstract painters. The approximately 80 works in the show demonstrate how Harris's commitment to abstraction grew out of earlier artistic concerns, and evolved through compositions abstracted from the Canadian landscape, influenced by nationalistic feelings, Eastern thought, and contemporary abstract art. Organized and circulated nationally by the AGO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada.

Eye Spy: The Search for Quality in Art

Gallery E through October 27
This special exhibition is designed to offer the visitor a challenging guide to connoisseurship and answer some of the perplexing questions about authenticity and quality in the visual arts. Organized by Adult Programs, Education Services of the AGO, with the generous support of ASCOLECTRIC limited.

Photographs of John Gutmann

Margaret Eaton Gallery through October 20
The exhibition focusses on the long and eventful career of John Gutmann, American photo-journalist, well known for his penetrating personal observations of people during his travels throughout America, China, India, and Europe. Organized by the Art Gallery of Ontario.

Eric Fischl: Paintings

Gallery of Contemporary Art through November 3
Guest curator Bruce W. Ferguson presents about 20 recent, large-scale, figurative paintings of New York artist Eric Fischl, which depict provocative views of middle-class America. In his often disturbing and highly charged paintings, Fischl focusses on a wide range of suburban images of social and personal alienation, sexual ambiguity, and ceaseless quest for diversion. Organized and circulated by the Mendel Art Gallery.

Eric Fischl: Selected Drawings

Restaurant Corridor through November 3
A selection of drawings by New York painter Eric Fischl, from Toronto collections, complementing his exhibition of paintings installed in the Gallery of Contemporary Art.

Italian Drawings from the Collection of Duke Roberto Ferretti

Margaret Eaton Gallery October 26 - January 5, 1986
An exhibition of sixty-seven Old Master Italian drawings from the private collection of Duke Roberto Ferretti, Duke Ferretti, a Canadian citizen, has been systematically assembling a collection of 16th- to 18th-century Italian drawings over

the past decade which have been described by specialists as the finest collection of its type being formed today. Beautiful sheets by Paolo Veronese, Ludovico Carracci, Pietro da Cortona, Salvator Rosa, G.B. Tiepolo, and many others will be included.

Organized by the Art Gallery of Ontario and curated by Dr. David McEwen. Sponsored by Chubb Insurance Company of Canada. The exhibition will be held at The Pierpont Morgan Library in New York from February 14 - April 20, 1986.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th century paintings from the Gallery's Permanent Collection and long-term loans: 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom

Selections from the Trier-Fodor Foundation Gift.

Extension Services

The following exhibitions will be circulated by the AGO's Extension Services during the month of October 1985. Dates are subject to change.

The 1940s: A Decade of Painting in Ontario

Agnes Etherington Art Centre, Kingston through October 6

Recollections: Ten Women of Photography

Presentation House Art Gallery, Vancouver through October 27

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston

FESTIVAL ONTARIO, Art Gallery of Algoma, Sault Ste. Marie through October 6

Augustin Anaituit

Kitchener/Waterloo Art Gallery through November 3

Portraits in Action: Travelling Hands On

Aurora Public Library through October 14

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie

The Art Gallery of Peterborough through October 27

Toronto Painting '84

Rodman Hall Arts Centre, St. Catharines October 3-27

Fashion Covers: 1910-1925

CONTACT EXHIBITION, New College, Toronto October 11-November 7

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario

The Gallery/Stratford October 18-November 24



Andrea Previtali, (Italian, c. 1480-1528), *Portrait of a Young Lady*, black chalk on grey paper, 35.0 x 25.7 cm. Collection Ferretti di Castelleretto.

Norman Cohn: Portraits

Mendel Art Gallery, Saskatoon October 18-November 24

'Artists with their Work' Programs

Jan Winton: Graphics Thunder Bay National Exhibition Centre and Centre for Indian Art continuing to October 20

Shelagh Keeley: Installation

Garloch Gallery, Oakville October 12-November 10

New Gallery Hours

In January 1986 the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Sunday Concerts

Sunday Concert Series

Once again, the Royal Conservatory of Music joins with the Art Gallery of Ontario to hold Sunday concerts at the Gallery which highlight performers from the Conservatory.

The first concert to be held in the Walker Court on October 6 at 3:00 pm features Patrick Li, piano. The program will include works by Mozart, Debussy, and Chopin.

This series is made possible through the generous support of Northern Telecom.

Lectures

Changing Taste in Art

Francis Brown, AGO Education Officer/Lecturer, Adult Programs Department

The Jackson Hall

Wednesday, October 2, 8:00 pm

Some artists enjoyed enormous success during their lifetimes but were later consigned to oblivion.

Others laboured in anonymity but are highly regarded today. This lecture will explore some of the more interesting examples of fluctuation in taste.

Free with admission.

Canadian Jungle: The Later Work of Arthur Lismer

Dennis Reid, Curator, Canadian Historical Art, AGO Zacks Wing

Sunday, October 6, 2:00 pm

A walking tour by the curator of this exhibition of Lismer's later works. Free with admission.

Master Forgers: Charlatans of the Art World

David Wistow, AGO Education Officer, Adult Programs Department

The Jackson Hall Sunday, October 6, 3:30 pm repeated: Wednesday, October 16, 8:00 pm

As long as works of art have been created they have been faked. An historic look, including the greatest forgers - van Meegeren, de Hooft and the Knighoff specialist, Tom Keating.

Free with admission.

PRINTSPRINTSPRINTSPRINTS

Peter Gale, AGO Senior Education Officer, Adult Programs Department

The Jackson Hall Wednesday, October 9, 8:00 pm

Looking at prints presents special problems! This lecture will investigate both traditional and contemporary printmaking techniques, essential for any connoisseur assessing the finer qualities of this major and increasingly popular art form.

Free with admission.

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Dennis Reid, Curator, Canadian Historical Art, AGO Zacks Wing

Sunday, October 13, 2:00 pm

A walking tour of Harris's later works, led by the exhibition curator. Free with admission.

Art on Paper and its Enemies

John O'Neill, AGO Paper Conservator

The Jackson Hall Sunday, October 13, 3:30 pm

A slide lecture discussing the history of papermaking, the identification of paper types, and the means for preventing deterioration of works on paper. Free with admission.

More than Meets the Eye: Condition as an Aspect of Quality in Paintings

Barbara Keyser, AGO Conservator of Contemporary Art

The Jackson Hall Thursday, October 17, 8:00 pm

A slide lecture addressing issues related to the conservation of paintings including: the materials used by artists and how they deteriorate; methods of examining the condition of paintings; and the conservator's role in assessing the quality of paintings on canvas. Free admission.

Italian Drawings from the Collection of Duke Roberto Ferretti

Guest Curator Professor David McEwen, Department of Art, Queen's University

The Jackson Hall Sunday, October 27, 2:30 pm

A selection of outstanding drawings from the current exhibition will be discussed. Free with admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during October:

Tuesday to Thursday at 12:15 pm and 2:00 pm

Thursday at 7:30 pm

Friday at 11:15 am* and 2:00 pm

Saturday at 2:00 pm** and 4:00 pm

Sunday at 1:00 pm and 4:00 pm

Sunday "Talk of the Week" by Gallery staff at 2:00 pm

**Artful Conversation*, a program of featured Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

**On the last Saturday of each month, this talk will be signed for the hearing impaired.

For group tours contact the Education Scheduling Office, ext. 200 or 202.

The Grange

Lecture Series

The Grange Music Room, 11:00 am
Tickets must be obtained in advance from The Grange. See instructions for ordering on page 6. Tickets are \$7 for Members and \$10.50 for non-Members.

A luncheon/lecture series on 19th-century gentilewomen takes place in The Grange, one of the earliest Georgian homes in the town of York. Lectures are followed by an informal luncheon presented by The Grange Volunteer Committee.

Anne Langton: Gentlewoman of the Backwoods

Tuesday, November 5

Did The Grange Have a Rose Garden?

Tuesday, November 19

Christmas Traditions

Thursday, December 3

Evening Lecture

Christmas with Hans Christian Andersen
(in person by Daniel Hyatt)

The Grange Music Room, 7:30 pm

Wednesday, December 11

Gallery Hopping

Downtown Sculpture - Outdoors and In

Wednesday, October 23

We first visit the Toronto Sculpture Garden and enjoy a special viewing over coffee at La Maquette restaurant next door. Afterwards, we tour the famous Toronto Dominion Bank collection of Inuit sculptures in their new home, the recently built IAT Tower. Then our bus will take us past several important outdoor works of art, both historic and modern en route to the University Club for lunch and a look at its fine collection of Canadian art.

The bus departs from the AGO at 10:00 am and leaves us at the University Club. Tickets are \$20. A project of the Volunteer Committee.

Three Collections of Consequence

Wednesday, November 20

The internationally known Jane Corkin Gallery offers us an historic glimpse of the 19th century with platinum prints by photographer Peter Henry Emerson. Next door Klonarides, Inc., a leading Toronto gallery, welcomes us with a fine collection of contemporary painting and sculpture, and Oikbank, in its newly expanded offices, shares with us its attractive corporate collection. Refreshments will be served.

Meet at 144 Front Street, just west of University Avenue at 7:30 pm. Tickets are \$8 and may be purchased from the Volunteer Office. See instructions on page 6.

Members may purchase up to 4 tickets. A project of the Volunteer Committee.

Members' Activities

Art & Apéritif

No tickets or reservations needed. Every Thursday at 5:30 pm in the Membership Desk in the lobby, join a tour of one of the current exhibitions, and get together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing. This program continues during the Winter months.

Sunday Start with Art

Coffee, juice, and croissants are served in the Members' Lounge at 11:00 am one Sunday each month, followed by a tour at noon. Tickets are \$5.

The Later Works of Lismer and Harris

Sunday, October 20

Experience the artistic explorations of their later years. Join us in the Members' Lounge at 11:00 am, followed by the tour at noon.

Early 20th-Century Sculpture

Sunday, November 17
The radical transformation in traditional approaches to European sculpture will be explored in works by Picasso, Matisse, Brancusi, Giacometti, and others. Docent tour.

Art in the Morning

Coffee in the Members' Lounge at 9:30 a.m. followed by a tour at 10:00 a.m. Tickets are now \$3.50.

Eric Fischl

Wednesday, October 9
Provocative works by this contemporary American figure painter.

The Later Works of Lismer and Harris

Wednesday, November 13
Explore the abstract years of these artists as their strong convictions evolved on canvas. Docent tour.

Special Evenings for Members

Eric Fischl

Wednesday, October 23
Join us for a stimulating discussion of Fischl's scenes of suburban alienation and sexual ambiguity with our Chief Curator, Dr. Roald Nasgaard. The tour starts at 6:15 p.m. and is followed by a sumptuous meal in the Restaurant at 7:30 p.m. Tickets are \$22.50.

The Later Works of Lismer and Harris

Wednesday, November 13
An exciting insight into the development of the later work of these two outstanding Canadian artists. Explore these exhibitions with curator Dennis Reid at 6:15 p.m., followed by dinner in the Restaurant at 7:30 p.m. Tickets are \$22.50.

The above programs are projects of the Volunteer Committee. For these programs tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets please follow instructions on page 6. A Member may buy up to four tickets.

Hands On

A unique opportunity for families to explore art-related activities in an informal, imaginative environment. Children aged 4-12 are invited to come to *Hands On* any Sunday afternoon between 1:00-4:00 p.m. Free tickets for hourly sessions are available at the Information Desk. For information please phone 977-0414, ext. 352.

Supported by George Weston Limited.

Travel AGO

Washington DC and 'The Treasure Houses of Britain'

February 24-27, 1986
An outstanding city hosts an outstanding collection! From the country houses of Britain comes the largest exhibition ever mounted at the National Gallery. Among its masterpieces are works by Holbein, Titian, Rembrandt, and Turner as well as magnificent examples of silver, porcelain, furniture, and sculpture. A small residential hotel near Embassy Row has been chosen for our visit and private tours of other museums have been arranged.

England: Oxford, Kent, and London

April 23-May 2, 1986
From townhouse to country house, this tour offers an unusual view of the architecture and artistic tastes of the British gentleman. We will see Baron von Thyssen's Old Master galleries at Daylesford, Blackwell's Rare Books at Fyfield Manor, the Saville-West's house and garden at Knote and the Churchill family seat at Blenheim. London offers us a private contemporary collection and a hidden museum of Victorian. In between, there is time for pub lunches, several surprise dinners, and a day tour of the ancient coastal villages known as the Cinque Ports. Throughout, our guide

will be Alicia Salter, Blenheim specialist and consultant for the *Treasure Houses of Britain* exhibition in Washington, DC. Join us for this delightful spring excursion!

Looking Ahead

The following trips are still in the planning stages. Watch for further news:

Japan - Fall 1986
Belgium - Fall 1986

Shops and Services

Gift Certificates are valid for one year and are available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets. Art Rental and The Restaurant.

Art Rental Services

Art Rental facilitates the Fourth International Ceramics Symposium, an exhibition of ceramic works (for sale only). A project of the Volunteer Committee.

The Impulse Shop

For your early Christmas shopping don't miss the new ideas from The Grange - exclusive needlework designs, antique preserves, grapevine baskets, antique period dolls. A project of the Volunteer Committee.

The Jewellery Shop

Bethy Fogel, featured artist-of-the-month, works mainly in sterling silver designs combined with African beads, thus giving her pieces a primitive feeling. Ms. Fogel was awarded the Metal Arts Guild Prize in 1973.

Many singular pieces of jewellery by numerous, talented artists are always available. A project of the Volunteer Committee.

The Reproduction Shop

Beautiful Lismer and Harris reproductions available during the exhibition. Also available are posters, do-it-yourself metal frames, and museum mounting. 10% discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our News Consultant at 977-0414, ext. 261.

The Book Shop

We are pleased to offer an increased selection of AGO Collection images as notecards for the Christmas season. Includes Carr, Kristegren, Milne, etc.

Most are blank inside for your personalized message. At \$8 a box or 80% each, prices compare favourably. Early shopping is recommended. Members' discount applies to orders over \$5.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

This Membership service and information area in the lobby welcomes inquiries, handles new and renewal memberships and gift memberships, and provides information on Members' benefits and programs.

The Coffee Shop

A pleasant snack stop on your AGO tour.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Our pleasant garden patio is open for lunch or dinner. Fully licensed. Reservations accepted.

Chief Conservator Retires

EDUARD ZUKOWSKI, CHIEF CONSERVATOR OF THE AGO, has retired this summer after 32 years of dedicated service to the Gallery. Ed, as he is known to most of us, was born and educated in Vienna, and joined the Gallery's staff in 1953. He was responsible for the care of the entire AGO Collection until 1984, when two additional conservators came on staff. He oversaw the design and construction of the original penthouse laboratory which opened along with the expanded Gallery in 1974.

But perhaps his most challenging task over the years was his superb restoration of paintings by Rembrandt, Hals, Rubens, and Van Dyck, which had been damaged and cut from their frames when stolen in 1959. As James Purdie wrote once in *The Globe and Mail*: "He may be the only staff member at the AGO who feels happy and fulfilled every time a gallery visitor fails to notice his work!"



Ed Zukowski at work.

Films

Civilisation Series

This series, presented by the late Sir Kenneth Clark, receives its first complete screening in conjunction with the exhibition *Eye Spy: The Search for Quality in Art* (to October 27 in Gallery 3). The series continues each Friday at 12:15 p.m. in the Jackman Hall until November 15. Entrance is free with admission to the Gallery.

Friday, October 4, 12:15 p.m.

Grandeur and Obedience
Counter-Reformation Rome: the Italian Baroque's greatest talents: Bernini, Borromini, da Cortona, and their patron families - the Farnese, Barberini, Borghese.

Friday, October 11, 12:15 p.m.

The Light of Experience
Explores the Scientific Revolution which replaced Divine Authority by experience, experiment, and observation and gave rise to the brilliance of the 17th-century Dutch masters.

Friday, October 18, 12:15 p.m.

The Pursuit of Happiness
The music of Bach, Handel, and Mozart expressed in the spirit of Rococo architecture.

Friday, October 25, 12:15 p.m.

The Smile of Reason
The age of the French Enlightenment: the philosophy of Voltaire; and the Neoclassical paintings of David.

Bruce Elder Retrospective

As the most important artist to emerge within Canadian experimental cinema of the 1970s, Bruce Elder has combined the development of Canadian avant-garde film inaugurated by Michael Snow and Joyce Wieland in the late sixties. Since the late 1970s, Elder's films have been shown regularly to critical acclaim internationally.

We are pleased to premiere *Lamentations*, Elder's latest work, in cooperation with Innis College, University of Toronto, and are grateful for the assistance provided by the artist, the Canadian Filmmakers Distribution Centre and the Ontario Arts Council. Program notes for the series have been prepared by Bart Testa, Senior Tutor, Cinema Studies, University of Toronto.

Entrance to each evening is \$4. Tickets on sale and brochures available from October 1 in the Audio-Visual Centre. Tuesday to Friday from 11:00 a.m. to 5:00 p.m.; Thursday to 8:30 p.m. Tickets are also on sale one hour before.



Bruce Elder. PHOTO: BM SMITH.

the films outside The Jackman Hall. Entrance to The Jackman Hall is via the McCaul Street doors.

Tuesday, October 1

7:00 p.m.
Program of Early Works
(Running time: approximately 132 mins.)

Elder's early shorter films demonstrate his commitment to two overlapping trends in experimental cinema - the "visionary" style of Stan Brakhage and the "structural" films of Michael Snow.

Breath/Light/Birth

(1975, b/w, silent, 6 mins.)

She Is Away

(1975, col., 13 mins.)

Permutations and Combinations

(1976, col., 8 mins.)

Look! We Have Come Through!

(1978, col., 8 mins.)

Trace

(1980, col., 1 min.)

Sweet Love Remembered

(1980, col., 25 mins.)

167 Fool's Gold

(1981, col., 25 mins.)

Thursday, October 3

7:00 p.m.

Illuminated Texts

(1982, col., 180 mins.)

Breathtaking in its techniques, rhapsodic in its passion, and encyclopedic in its scope, the film traces the long fall from paradise into modern barbarism.

Tuesday, October 8

7:00 p.m.

The Art of Worldly Wisdom

(1979, col., 55 mins.)

The film combines elaborate split-screen and a multi-voice soundtrack to produce a satiric and poignant self-portrait. (Los Angeles Critics Award 1979)

8:00 p.m.

Panel Discussion:

Bruce Elder's Films

"Elder's Criticism and His Films" Seth Feldman, Associate Professor of Film, York University

"Early Elder in an Evolving Vision" Lianne McLarty, Film Instructor, Queen's University

"The Horrid Logic of History in Elder's Recent Movies"

Bart Testa, Senior Tutor, Cinema Studies, University of Toronto

Michael Snow, artist and filmmaker

Thursday, October 10

Innis Town Hall, University of Toronto, 7:00 p.m.

Lamentations Part One: The Dream of the Last Historian*

(240 mins., approx.)

*Like Ezekiel's vision in the valley of dry bones, a type of a new beginning. In among all the feelings of loss and deprivation occur intimations of the final cubicle general, of the dissolution of time, of a now that vanishes between the no longer and the not yet.

Bruce Elder

Friday, October 11

Art Gallery of Ontario, 7:00 p.m.

Lamentations Part Two*

(240 mins., approx.)

"The antithesis. Toward origins. Finding the beginning in the end. In the end - in that tremendous vulgar phrase - *ludens in arte ferream* (playing in the globe of the earth)." Bruce Elder

*Please note that *Lamentations* will be screened on two consecutive evenings at two different locations.

Admission to both evenings is \$7: a single evening is \$4.

Blacklisting

This series is dedicated to Albert Maltz (1904-1985) and Alvah Bessie (1904-1985), both victims of the Hollywood blacklist.

Sunday, October 20

1:00 p.m.

Mission to Moscow

(1943, b/w, 123 mins.) Dir. Michael Curtiz

Oscar-winning *Casablanca* was followed by this amazing exercise in pro-Soviet propaganda.

4:00 p.m.

Clash and Dagger

(1946, b/w, 106 mins.) Dir. Fritz Lang

Gary Cooper plays a scientist - modeled after physicist J. Robert Oppenheimer - who becomes a spy in war-torn Germany.

7:00 p.m.

Johnny Got His Gun

(1971, col., 100 mins.) Dir. Dalton

It took Hollywood Ten member, Trumbo,

blacklisting - it happens when the powers that be, whether in government or in private enterprise, decide that for reasons unrelated to skill, some people will not be allowed to practise their profession. In the late 1940s the entertainment industry at the behest of the American government, attempted to purge itself of "communists, subversives, and fellow travelers."

Was there a need for a blacklist? The artists who made the films in this series all had to respond to that question, some by collaborating, others by refusing to do so, but forty years later the question remains unanswered.

This series was prepared by Marc Glassman for the Toronto Arts Group for Human Rights in cooperation with the Audio-Visual Centre, AGO. Our thanks to the Goethe Institute, Toronto, for their assistance; to our media sponsor Avenue; and to the Directors Guild of Canada for their support. Admission to each film is \$4.

Friday, October 18

7:00 p.m.

Hollywood on Trial

(1946, b/w, col., 100 mins.) Dir. David

Heipen Jr.

An excellent documentary on the HUC investigation of Hollywood.

9:00 p.m.

The Front

(1976, col., 90 mins.) Dir. Martin Ritt

An incisive comedy whose serious theme features Woody Allen as the "front" used by blacklisted writers during the 1950s.

Saturday, October 19

1:00 p.m.

The Naked City

(1948, b/w, 96 mins.) Dir. Jules Dassin

Shot on the streets of New York, this neo-realist crime thriller is an insightful study of the police force at work during a manhunt.

4:00 p.m.

Murder My Sweet

(1944, b/w, 95 mins.) Dir. "Edward

Dmytryk

Raymond Chandler's personal favourite of all the films made from his books, this adaptation of *Farwell My Lovely* witily resolves the complexities of the convoluted plot.

7:00 p.m.

Force of Evil

(1948, b/w, 78 mins.) Dir. Abraham

Polonsky

This film noir in which two brothers become involved in a numbers racket predates *On the Waterfront* in its concern about matters of loyalty and corruption.

9:00 p.m.

On the Waterfront

(1954, b/w, 108 mins.) Dir. Elia Kazan

An impassioned apology for the informer is the emotional basis of this much-heralded film made shortly after Kazan, Schulberg, and Cobb became friendly witnesses before HUC.

Sunday, October 20

1:00 p.m.

Mission to Moscow

(1943, b/w, 123 mins.) Dir. Michael Curtiz

Oscar-winning *Casablanca* was followed by this amazing exercise in pro-Soviet propaganda.

4:00 p.m.

Clash and Dagger

(1946, b/w, 106 mins.) Dir. Fritz Lang

Gary Cooper plays a scientist - modeled after physicist J. Robert Oppenheimer - who becomes a spy in war-torn Germany.

7:00 p.m.

Johnny Got His Gun

(1971, col., 100 mins.) Dir. Dalton

It took Hollywood Ten member, Trumbo,

over thirty years to film this gripping version of his award-winning anti-war novel.

Friday, October 25

7:00 p.m.

Woman of the Year

(1942, b/w, 112 mins.) Dir. George

Stevens

This classic newspaper comedy and the initial screen pairing of Tracy and Hepburn won an Academy Award for best scenario.

9:00 p.m.

Letter From an Unknown Woman

(1948, b/w, 90 mins.) Dir. Max Ophüls

A lush and stylistic romance, this film recounts the tale of a Viennese woman's hopeless love for a concert pianist.

Saturday, October 26

1:00 p.m.

Intolerance

(1949, b/w, 87 mins.) Dir. Clarence

Brown

Filmed in William Faulkner's hometown, this mystery centers on a black man who refuses to reveal the real perpetrator of the crime that he is accused of having committed.

4:00 p.m.

The Emperor Jones

(1933, b/w, 72 mins.) Dir. Dudley

Murphy

A Eugene O'Neill play is the basis of this unique entertainment in which a South-eastern train porter played by Paul Robeson becomes an "emperor" of a Haitian jungle.

7:00 p.m.

The Brave One

(1956, col., 100 mins.) Dir. Irving Rapper

This charming little Mexican tale about a boy's love for a bull broke Hollywood's blacklist when Trumbo won an Oscar for best original screenplay under his pseudonym Robert Rich.

9:00 p.m.

Salt of the Earth

(1953, b/w, 94 mins.) Dir. Howard

Biberman

A mining strike among Mexican Americans is at the core of this extraordinary film, produced by blacklists and financed by a radical labour union.

10:30 p.m.

A Crime to Fit the Punishment

At the ROM

Celebration of Jewish Culture

ONE OF THE MAJOR INTERNATIONAL EXHIBITIONS OF THE decade - *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections* - opens at the Royal Ontario Museum on Sept. 14 and runs to Nov. 24. Anticipation of this event has been high and deservedly so; the exhibition is one of the largest and most significant collections of Judaica in the world.

This haunting exhibition celebrates the beauty and vitality of Czechoslovak Jewish culture as it mourns the devastation of Czech Jewry during the Holocaust, and bears witness to the power of humanity to give meaning to the present and hope for tomorrow. More than 300 objects from the State Jewish Museum in Prague illustrating key aspects of Jewish community life evoke a 'Noah's Ark' of history, artistry, and culture. On display at the Museum are ark curtains and valances, Torah binders and mantles, ceremonial and commemorative objects, illustrated manuscripts and books, antiquities and coins, richly embroidered textiles, fine porcelain, brass and silverware, portraits, sculpture, and photographs.

General admission rates for the duration of the exhibition are adults \$3.50; seniors, students, and children \$2; and families \$7. The ROM, located at 100

Queen's Park, is open daily 10 am-6 pm; Tuesdays and Thursdays 10 am-8 pm. For more information, please call 978-3991.



Left: Hammered and engraved gilt silver Torah Crown made in Prague, 1840. Above: Shiviti Plaque, Maravia, 1880; additions, 1913; silvered repousse and stippled brass. From the exhibition *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections* at the Royal Ontario Museum.



Art Immersion in Activity Centre

FOR MORE THAN TWO DECADES THE GALLERY SCHOOL has been conducting special studio art classes for outstanding secondary school students. The Advanced Studies program is an art immersion course for students who have demonstrated ability in studio work, and are planning careers in the visual arts field.

The School's aim is to challenge these students (who have been specially screened and selected) by offering a rigorous course of studies at the level of first-year art college or university. Studio classes are augmented by examination of the AGO's Permanent Collection and temporary exhibitions, trips to private and parallel galleries and to artists' studios. Internationally recognized by gallery educators, artists, and teachers as a first-rate art immersion program, the Gallery School has always employed professional Canadian visual artists as instructors.

A limited number of scholarships have been made available through the generous support of *Shell Canada Ltd.*, in addition to a major grant from *The Eaton Foundation*.

Security System in The Book Shop

SIMILAR TO MEASURES BEING TAKEN BY THE RETAIL industry in general to reduce the effect of increased shrinkage due to theft, The Book Shop has installed the SIGMA security system. Members will appreciate the necessity of this action.

The Book Shop's profit losses directly affect its ability to offer benefits to Members, and to make its contribution to the Gallery's operations. We regret any inconvenience this may cause, but trust that you will understand our concerns.

Major Bequest of German Books

SERIOUS STUDENTS OF 20TH-CENTURY GERMAN ART will find the E.P. Taylor Reference Library's collection on the subject significantly enhanced. As a gesture of appreciation on the occasion of his own retirement, Dr. Ernst-Gunther Koch, Consul-General of the Federal Republic of Germany, has initiated a major bequest from the Deutsche Forschungsgemeinschaft (DFG) to the Library. The gift includes catalogues raisonnés of major German artists, in addition to histories and dictionaries of German art.

The books were presented to Chief Librarian Karen McKenzie, and Chief Curator Roald Nagaard on June 19 by Dr. Koch himself.

It is the first large-scale donation to the Gallery's Library to come from a foreign government.

General Information

Admission	
Adults:	\$3.50
Seniors with cards:	\$1.50
Fridays FREE for Seniors	
Students, full time with cards:	\$1.50
Family (2 adults with children under 19):	\$7
Members	FREE
Children under 12 (accompanied)	FREE
Thursdays, 5:30-9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership	
Young Member (under age 25)	\$15
Non-Resident	
(100 km beyond Toronto)	\$25
Individual	\$50
Family/Dual	\$50
Supporting (tax deductible donation)	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday, 11:00 am-5:30 pm; Wednesday, Thursday, 11:00 am-9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00-4:00 pm; Thursday 12:00-4:00 pm and 6:00-9:00 pm. Closed Monday.

New Gallery Hours

In January 1986 the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewelry Shop are open daily 10:30 am-5:30 pm; Wednesday, Thursday 10:30 am-9:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am-5:00 pm.

The Restaurant
Lunch served daily from noon. Dinner served Wednesday and Thursday 5:00-8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am-5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon-5:30 pm; Wednesday and Thursday from noon-9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Toronto M5T 1G4 (416) 977-0414

Address Change

Please inform the Membership Office by mailing new address with a previous mailing label OR Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please: Address the department specified in Events listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed

envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label), in order to withdraw your name from the mailing list for third party use.

AGO
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